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par les restrictions allemandes et condamnée à devoir subir encore plus cet hiver les conséquences de la crise économique; il espère beaucoup, cependant, que l'été prochain déjà la clientèle anglaise puisse envisager de nouveau plus librement un séjour en Suisse.

Et "last but not least" l'on arrive au discours très bref, mais d'autant plus saisissant, de Monsieur Dupraz, Président du Fonds de Secours des Suisses pauvres de Londres: "La Charité."

In addressing you last year, I was hoping that our expenses had reached their high watermark, but no! for the first three quarters of this year, we have already spent £300 more than for the corresponding period of 1930, and by the end of December, our expenses will have reached the considerable amount of £3,700. As this sum is distributed in small payments of 5/-, 10/- and 15/- at a time, you will easily imagine the tremendous work involved. We have really been very busy at the Swiss Benevolent Society, and I am very glad of this opportunity to thank most sincerely all these ladies and gentlemen of our Colony who have devoted their time so unsparringly to be of some help to their less unfortunate countrymen.

I wish to especially mention our friends Ritter and Oertli, our Honorary Secretary and Honorary Treasurer, whose capacity for work is astounding.

How fragile in these times is the edifice of so-called prosperity, and how short is the road between the comfortable feeling of adequate income and the worries and privations of reduced or insufficient earning power. It is not surprising. All values have shrunk and losses are the order of the day, but whilst everything around us is at a discount, there are two commodities which, as your President has so rightly said just now, stand at a higher premium than ever before. Namely, mutual help and charity. Now is the real opportunity for those who wish to come to the assistance of those who have been struck down by adversity. Not later than last Monday, we had not less than twenty-eight of our Swiss crowding at Swiss House for help. At the Swiss Benevolent Society, we do not mind how hard or how late we have to work if it will bring a ray of hope in the life of the poor widowed mother and her family, in the life of those twenty odd Swiss interned in one of the British mental institutions, or to one of our old pensioners for whom our weekly remittance is all that he has left in this world, but remember, that without your assistance, ladies and gentlemen, we could not carry out our task and we should be absolutely helpless. Our collectors are going round shortly. Do not hold back on the plea that times are bad. This would be too laughable compared to the hardships endured by those for whom I am appealing to-night. The people I am pleading for are people of our own blood, people who, too, long ago, have also known some happy days in our dear Country where life is never as hard as it can be in a large and over-populated metropolis. These people are down and out; and knowing you as I do, I am content to leave it to each of you to do his very best for them.

(Le Président du Fonds de Secours annonce plus tard que la collecte avait produit la somme de £126 6s. 6d. et qu'il avait reçu d'un des plus généreux bienfaiteurs du Fonds de Secours une donation spéciale de £50 en commémoration du 75ème Annuel du City Swiss Club, ainsi qu'un chèque de £40 de la Swiss Bank Corporation. — En égard aux temps difficiles, le montant de la collecte est très satisfaisant et les participants au dîner ont démontré une fois de plus combien ils ont à coeur l'oeuvre utile du Fonds de Secours.)

La partie dirons-nous officielle terminée, la salle se vide momentanément pour être préparée pour le bal. Entretemps les convives reprennent possession du foyer, où il fait bon retrouver des connaissances, des amis que l'on n'avait pas encore aperçus dans cette vaste assemblée, et passer ainsi quelques courts instants de délassement après le travail intellectuel déployé à écouter les discours; c'est le moment où l'on échange des impressions, des souvenirs, en attendant que l'orchestre repose, quelque peu changé et renforcé, jette les premières notes qui feront accourir tantôt tout le monde — les tout jeunes et les moins jeunes — dans la salle transformée, aux lumières roses, puis blanches, puis roses encore.....

Mais, par les temps qui courent, la bienséance nous impose une certaine discrétion. Disons seulement que le bal, fort réussi, qui clôtura cette soirée agréable, dura jusqu'à 2 heures. Nous sommes sûrs également que les dames nous accorderont leur aimable indulgence si, pour cette même raison, nous laissons de côté cette fois tout commentaire mondain. Le charme de leur compagnie et la distinction que leur présence confère immanquablement à pareille soirée sont choses que nous nous sommes plus à reconnaître maintes fois à cette place: ce sont des faits qui, élaborés ou non à cette place, n'en valent pas moins au même degré, aujourd'hui comme autrefois.

Signalons cependant avec un plaisir tout particulier que Madame Sophie Wyss voulut bien, entre deux danses, nous chanter deux airs des plus jolis de Jacques Dalcroze, de cette voix argentine et sympathique et avec cette compétence auxquelles notre très aimable cantatrice suisse nous a de longtemps habitués. Cet intermède, fort goûté de tous, fut chaleureusement applaudi.

Le 75ème anniversaire du City Swiss Club passe maintenant aux annales. Souhaitons-lui, comme l'ont fait tant de nos sociétés sœurs dont les messages amicaux furent lus par le Président au cours de la soirée: Many Happy Returns of the Day, non sans exprimer aussi l'espoir que les circonstances soient redevenues normales d'ici à la prochaine fois.

Outre les personnes mentionnées ci-haut, étaient présents à cette soirée:

M. E. Baracchi, M. & Mme. Ch. Barbezat, M. P. Bauer, M. & Mme. W. Beckmann, M. J. H. Berger, Mme. Berk, M. & Mme. C. J. Bernheim, M. & Mme. P. Bessire, M. & Mme. J. Billeter et amis, M. H. Binguely et amis, M. A. Bon, M. H. Bon, M. G. Brandt, M. & Mme. Bruggisser, M. & Mme. C. O. Brullhard, M. & Mme. P. Bucher, M. C. Burnier et amis, M. & Mme. Ch. Chapuis, M. & Mme. L. Chapuis, M. A. Corbat, Mme. Cornelli, M. Capodanno, M. & Mme. R. de Cintra, M. H. Defrenne, Melle. de Maria, Melle. Denzler, M. & Mme. de Watteville, M. & Mme. P. de Wolf, M. & Mme. P. Dick, M. Donat, M. & Mme. G. Dreyfuss, M. & Mme. S. Dreyfuss, M. P. Dreyfuss, M. & Mme. G. Engesser, M. Escher, M. & Mme. H. Fischer, M. & Mme. F. M. Gamper, M. & Mme. E. Gassmann, M. & Mme. Melle. Gattiker, M. & Mme. M. Gerig, Mme. Goetzlof, Melle. Grouse, M. Gyde, M. & Mme. Gysin, M. & Mme. Melle. Haeblerlin, M. Hoesli et ami, M. & Mme. Melle. Ed. Homberger, M. H. Huber, M. G. Jenne, M. H. Jenne, M. H. Joss, M. & Mme. G. Kingsley, M. & Mme. Kling, M. & Mme. Melle. Koch, M. Koch jr., M. & Mme. Kung, M. G. Laemlé, M. & Mme. Lampert, M. Lanz, M. L. Lauchheimer, M. & Mme. Lehmann, M. & Mme. F. W. Lichtensteiger, M. & Mme. Lorisignol, M. C. Lovioz, M. & Mme. R. Marchand, M. & Mme. Martin, M. & Mme. F. A. Martin, M. & Mme. Carroll Marx, M. E. Maurer, M. J. Michel, M. & Mme. Miller, M. F. G. Montuschi, M. & Mme. X. Moser, M. Ed. Neuschwander, M. A. Oboussier et amis, M. & Mme. J. Oertli, M. & Mme. C. Pensch, M. C. Perret, M. & Mme. Pettavel, M. & Mme. Melle. Pflirter, M. S. D. Phillips, M. H. Rast, M. & Mme. S. Rintoul, M. A. Ritter, M. & Mme. H. F. Roost, M. & Mme. J. Rosselli, M. A. Rueff, Mme. Ruffler, M. & Mme. Ryf, M. & Mme. A. Saager, M. & Mme. P. Sailer, M. & Mme. T. Schaerer, M. Schedler jr., M. & Mme. Schorno, M. & Mme. A. Schupbach, M. & Mme. Melle. Seiler, M. H. Senn, M. & Mme. E. Sommer, M. & Mme. F. G. Sommer, M. W. Stadelmann, M. & Mme. A. Stauffer, Melle. Suter, M. Schenker, M. & Mme. Theiler, Melle. U. Vonzun., M. & Mme. E. Werner, M. & Mme. J. C. Wetter, M. J. J. Wetter, M. & Mme. O. E. Wetzel, Mme. Wildi, M. & Mme. Melle. Willi, M. Wintsch, M. Whightman, M. J. Zimmermann, M. & Mme. F. Zogg, M. Zublin, M. A. Zurcher.

J.Z.

CK. CORNER.

Among the treasures in the museums of London, the collections of glass and of ecclesiastical vestments in the Victoria and Albert Museum, South Kensington, are of the greatest interest, and I would strongly recommend anyone who cares to spare an afternoon, to visit them.

This week, therefore, I propose to say a few words about church vestments and although at first sight, it might seem that these are merely garments of an ornate nature, I venture to suggest that the subject is one which repays a little study.

They are interesting not only on account of some unique specimens contained in the collection but also from the general idea which may be obtained as to the changes in shape and ornamentation which have taken place under the influence of race and during the process of evolution.

A few words may be advisable as to the form of the different vestments used. The three principal ones are the chasuble, the dalmatic and the cope.

The chasuble is a garment consisting of a back and front with an aperture through which the head is passed and is worn by the celebrant priest. Its edges are rounded and in modern chasubles a Cross is usually embroidered on the back which is generally of larger dimensions than the front.

The dalmatic is similar to a chasuble but has short sleeves and the edges are square instead of being rounded. It is worn by the assisting priests or deacons, and is so-called, as it is said to have come originally from Dalmatia.

The cope is a long cloak with a fastening in front. In early times, it possessed a hood which afterwards was replaced by a small triangular piece of cloth and later by a rounded flap, which is often highly decorated. It is made of rich material and has an ornamented border or edging known as the Orphrey. This orphrey consists frequently of a floral design or contains panels representing a Saint, one of the Apostles or some subject of a religious nature.

The material of which these vestments are made may be linen, silk, velvet or brocade. The colour varies, but strictly speaking, the foundation should be one of the liturgical colours, white, red, violet, green or gold. White or red is used on Feast days, violet during Lent and green during the rest of the year, as it is the colour symbolical of hope and confidence. Gold is a royal colour and may replace white and red.

Of course, vestments were very much simpler in the early days and gradually became more ornate until they probably reached a state of artistic perfection in the 17th and 18th centuries, although there are undoubtedly many beautiful examples of modern ecclesiastical art.

Changes have also occurred in the shape and mention may be made, for instance, of those which have taken place in the shape of the stole, which is a long band worn round the neck.

Those of the 14th and 15th centuries are narrow and the ends are straight or only slightly widened, whereas, as we get nearer to modern times they become wider and the ends broader. It is interesting to note that the stole of the Eastern or Orthodox Church has remained narrow with straight ends.

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The maniple, which is a strip of material worn on the left arm, has undergone similar changes.

The influence of race on the design is also very marked. Thus, in German vestments the figures are bold and there is less ornamentation and the colours are inclined to be crude. Italian vestments are richer in colour and more delicate and the ornamentation is in scroll work and arabesque. Spanish vestments are harsher and one often sees that particular form of ornamentation which we are accustomed to find in Spanish art and which shows the Moorish influence. One striking example is a set of vestments for use at a funeral mass which is ornamented with skulls, the emblem of mortality. (322) The figures in brackets refer to the cases in which the exhibits can be found.

French vestments, especially those of the latter part of the 18th century are remarkable for their ornate design which is often floral in type. One beautiful specimen (338) of the early part of the 19th century represents the Pascal Lamb with the seven Seals beneath surrounded by a border of rich embroidery and a floral design of roses and other flowers of exquisite workmanship and delicate colouring.

Among the most famous exhibits in the collection is the Hildesheim Cope (323) of German origin, 13th and 14th centuries. It is made of coarse linen and embroidered upon it are scenes depicting the death of various martyrs, each picture representing the method by which the martyr met his fate and among them may be mentioned St. Peter Martyr with his head cloven, writing the Credo in his blood; St. Laurence on the gridiron; St. Bartholomew carrying his skin on a stick over his shoulder and as his skin has been removed the artist has provided him with a garment, doubtless to hide his nudity; St. Marcellus of Chalons being torn asunder between two trees; St. Catherine and her wheel and many others. The design is distinctly primitive and many of the panels are extremely curious.

The Syon Cope (289) late 13th century of English manufacture is another magnificent specimen and has embroidered upon it scenes from the life of Christ.

One of the exhibits which pleases me most, is a set of vestments of Italian workmanship (317) of the 18th century made of white silk and decorated with the pen and ink motives. The design is extraordinarily delicate and intricate and consists of scroll work. On the chasuble are two panels one of which represents a pelican feeding its young with the All seeing Eye above it and the other a Cardinal's arms.

Cases 352 and 353 contain specimens of Albs, one of linen of Venetian origin (17th century) and the other of Italian lace (Rose point), both of which are exceedingly beautiful.

I have mentioned only a few of the exhibits, but the collection is really a very fine one and like the rest of the Victoria and Albert Museum extremely well arranged. On some future occasion, I hope to devote a corner to the collection of glass which is equally interesting and important.

ERRATA.

In the article "Poschiavo and the Bernina Railway" which appeared last week, a statement was made, that the cantonal budget for 1932 (Grisons) anticipates a deficit of 9,000,000f., this is obviously a mistake, and concerns the Federal budget for 1932.

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